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Thomas Henry Wait Armstrong

M.A., D.Mus.Oxon

Principal, R.A.M. 1955

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1.

Thomas Henry Wait Armstrong

M.A., D.Mus. OXON.

Hon. R.A.M., F.R.C.M., Hon. F.R.C.O.,

Hon. Fellow of Keble College, Oxford.

Dr. Armstrong comes to us from Oxford at the height of his powers, bringing with him a singularly full and varied experience of the English musical world.

He has been engaged continuously in church music from the day when he went to the Chapel Royal as a choirboy under Walter Alcock until a few weeks ago, when he played his last service as organist of Christ Church, Oxford; in the long interval between he has been organ scholar of Keble College, Oxford, sub-organist of Manchester Cathedral, organist of S. Peter's, Eaton Square (another place where he has been in the line of succession from Stanley Marchant), and organist of Exeter Cathedral.

But church music, though always the centre of his field of activity, has never been his only interest; few organists have his versatility. For years he has been thought one of our most able adjudicators. He is an unusually gifted speaker. In 1936 he took over from Walford Davies the B.B.C. broadcasts for schools, and proved a most persuasive and attractive broadcaster. He has been President of I.S.M. His gifts as a teacher were first evident at Exeter, where he was director of music at the University College of the South West, and showed themselves still more clearly in his twenty-two years at Oxford. There he has taken a prominent part in the work of the Faculty of Music, and as conductor of the Oxford Bach Choir and the Oxford Orchestral Society has carried on Sir Hugh Allen's work of acting as the interpreter of great music, not only to music students, but to the University as a whole, and to the City of Oxford.

The governing body of Christ Church paid tribute to his work in 1939 by electing him a Student—the first organist thus honoured in the history of the College. He is also an Honorary Fellow of

Keble College. And his leaving Oxford was the occasion of a civic function at which the Mayor of Oxford made a presentation to him on behalf of an immense number of friends in City and University, to show their gratitude for his work for the community. .

Dr. Armstrong has the wide knowledge and range of interests, the sympathy and understanding, the generosity of mind and the charm of personality, which we have learned to expect in our Principals; and with his authority and strength of character he will be a distinguished representative of the Academy in the outside world. We extend the warmest of greetings to him and to Mrs. Armstrong.

W.N.McK.

Reception to New Principal

A tea party was given in the Duke's Hall on the afternoon of Friday, July 1, to enable the Principal-elect, Dr. Thomas Armstrong, and Mrs. Armstrong, to meet members of the Professorial Staff and their wives.

Sir Reginald and Lady Thatcher helped to receive and introduce the guests who numbered about 170 persons.

After the reception, Sir Reginald made a short speech of welcome to the new Principal and his family, which was warmly seconded by Mr. York Bowen and heartily endorsed by all present.

Dr. Armstrong replied, expressing his sincere thanks for the kind welcome he and his wife had received and his appreciation of the high honour done him in his appointment as Principal.

departure in the autumn, for urgent personal and family reasons. Mr. Parrott has given 33 years service to the Academy. 22 of those have been as Secretary. I speak for myself—and I feel sure for members of the Governing Bodies—when I stress the value of his great experience of Academy affairs (he has served under three Principals), his retentive memory, his clear and quick mind, his facility for expression both in speech and writing, and his gift for negotiation. I know that he would not wish me to enlarge on these qualities but I should like him to realise that we are deeply conscious of the valuable contribution he has made to the welfare of the Academy and that we shall miss him greatly, not only as a loyal servant but also as a charming colleague. We wish him God speed and many years of happy existence in his newly chosen home in India.

Mr. Stanley Creber has been appointed to succeed Mr. Gurney Parrott. Mr. Creber is no stranger to the duties involved, having already served the Academy for 27 years, nine of these as Assistant Secretary. We wish him all success in the fuller responsibilities which he undertakes with the knowledge that he has the entire confidence and full support of the Governing Bodies.

Within the last few months, Mr. Terence Lovett has taken on new duties as Administrative Assistant in addition to his professorial work. These duties will lie mainly within the Warden's province, and will include amongst other things the detailed organisation of internal examinations and a considerable development of the present system of securing appointments. We hope in this way to keep far more closely in touch with the movements and occupations of past students.

Mrs. Rawlins, at her own request, is relinquishing the administrative work which she so nobly undertook when we were short-handed during the war, and most of which she has carried on to the present day. She will now have time to devote herself exclusively to the superintendence of the welfare of the students, particularly to the ever acute problems of their accommodation.

I cannot let this moment pass without recording my deep

gratitude to her for her selfless devotion in all the varied work she has undertaken for the Academy.

Awards of Fellowships and Associateships of the Royal Academy of Music are made each year to numbers of ex-students who have distinguished themselves in the various aspects of our Art.

To the eleven Fellows and eighteen Associates who have been awarded their distinctions this year we offer our congratulations. I should like particularly to mention to-day the award of an honorary Fellowship to Mr. Macklin, who, as Secretary of the Associated Board is so intimately involved in the welfare of the Academy, and to whose wise administration of this highly complicated and world-wide system of examinations we are much indebted. We appreciate also the sustained interest he takes in the artistic side of the Academy's activities and in the personal progress of the Associated Board Scholars who study here.

I must mention now some of the noteworthy performances that have taken place during the year. In addition to excellent concerts by the First and Second Orchestras under Clarence Raybould and Maurice Miles respectively, I feel that I should mention an outstanding performance of Vaughan Williams' *Sea Symphony* by the Choral Class under Frederic Jackson with the composer present; and a Chamber Concert of quite exceptional quality which took place a week or two ago and which had been prepared under the direction of Herbert Withers.

In the operatic field, we have also had most successful performances of Puccini's *Sister Angelica* and *Gianni Schicchi* and Menotti's *Telephone* and *Medium*, the former conducted by Terence Lovett and the latter by Myers Foggin, who with Mrs. Pattison as producer is responsible for the direction of the opera class. As usual, they have created an admirable team spirit, and have inspired an enthusiastic and hard-working response from all members of the class and those who work behind the scenes, with highly gratifying artistic results.

In the Speech and Drama Department, very accomplished

performances of Molière's *Tartuffe* took place under Mr. Crump's direction, and the adjudicators of the annual Howard de Walden prize competition spoke most highly of the talent displayed by students in this interesting annual event.

A new feature in Review Week during the Lent term was the engagement of Madame Elena Gerhardt to undertake two substantial sessions on the interpretation of lieder for the benefit of students whose principal study is singing.

This experiment (which had the unanimous support of singing professors) was most successful, and might well be a pattern for similar sessions in other subjects.

I want to say a word about the raising of diploma and tuition fees, the news of which has recently been made public.

We have to be very grateful to H.M. Treasury for the financial help which they give us. Without it, we couldn't carry on at all.

But there is not enough money to carry out schemes which are urgently necessary if the full dignity and reputation of the Academy is to be maintained. Diploma fees, which have remained at £5 5s. since the L.R.A.M. diploma was instituted 70 years ago (an absurd situation when you begin to think about it) are going up a guinea in December, and tuition fees, now at £63 p.a., are going up to £75 p.a. in September, 1956.

I want to make it clear that all present students and all students entering the Academy this September will be allowed to finish their courses at the present rate of tuition fees.

And now I must say something about special prizes and awards.

All the students on this platform have won something. A great many of them are aware of the prizes that they have won in competitions throughout the year because results are always announced on the day the competition is held.

But there is in addition a number of awards of scholarships, prizes and gifts for which I have the privilege of nominating the recipients, and they are at this very moment supposed to be a secret. I cannot mention them all, but I hope the recipients will

derive much pleasure from what I assume may be agreeable surprises for them and that their pleasure will be enhanced by the fact that they receive them at the hands of our President. There are, however, a few awards which carry special distinction and I shall refer to them separately.

The Dove Prize, the most coveted award for a present student, goes to Valerie Tryon, who has particularly distinguished herself as a pianist.

The Elsie Owen Prize is awarded to Cathleen O'Carroll, a violinist who entered the Academy four years ago on a Scholarship from Australia.

Then there are two awards for post-graduate study.

The Tobias Matthay Fellowship for pianists goes to Mavis Elmitt who has passed 'Recital Division' this year, and receives the Walter Macfarren prize awarded to the best female pianist.

The Suggia Scholarship for 'cellists is awarded to Hamisa Dor who also passed Recital Division this year.

As the passing of 'Recital Division' is the highest distinction to be gained by internal examination, I am going to name the other successful candidates this year. They are: Oswald Russell, an Associated Board Scholar from Jamaica who receives the *Walter Macfarren Prize* awarded to the best male pianist; Susan McGaw and Rosalie Millman, both pianists; Cathleen O'Carroll, who receives the *Marjorie Hayward Prize* for the best violinist of the year, and Gillian Habgood, also a violinist; Elizabeth Simon, soprano and Christine Waple, organ.

I have also to record with great pleasure the winning of the three *Boise Scholarships* (for study or travel abroad) by Academy students in open competition; Valerie Tryon and Michael Matthews, who are both pianists, and Cathleen O'Carroll, whom I've already spoken about. I should mention also Raymond Hockley's success in winning the *Theodore Holland Award* for composition.

If we add to these the *Mendelssohn Scholarship* held at the moment by Francis Burt, and the *Suggia Scholarship* held this year by Bernard Voadlo, it means that there are at present six

holders of post-graduate scholarships, each of the approximate value of £300, enabling these young artists to enrich their musical experience for a time in another sphere without financial anxiety.

While congratulating all winners of scholarships and prizes, I do not forget that there are many others who have done excellent work and are going out into the professional world to bring credit to the Academy: some in part-time recital work coupled with part-time teaching, some into our great orchestras, some into opera companies, some into organists' posts, and a large number into full-time teaching posts in schools of various kinds, potentially the most spiritually rewarding of all.

To every student, I commend the precept of Francis Bacon when he wrote: "I hold every man a debtor to his profession . . . therefore ought he of duty to endeavour himself by way of amends to be a help and an ornament thereunto."

I am pleased to announce two new prizes which have been instituted during the past year and for which we wish to express our thanks to the generous donors. Miss Yvonne Morris is giving an annual prize of £5 5s. for the best performance of a Handel recitative and aria. This prize is in memory of J. Mewburn Levien, a distinguished teacher of singing.

Then a large number of friends and admirers have instituted a prize for 'cello playing in memory of Herbert Walenn, whose great teaching and personality were such an inspiration to many pupils during his 49 years as a professor here.

As most of these events will be recorded in the *R.A.M. Magazine* I feel I must take this opportunity of expressing warm thanks to Mr. Sydney Lovett for his long service as Editor.

Last year I told you that it had become possible to establish a worthy memorial to Sir Henry Wood, who served the Academy and his country so devotedly in the Art of Music. I am glad to say that Room 11 has now been decorated and furnished in such a way as to give an appropriately dignified setting for Sir Henry's paintings, his insignia, and his portrait by Frank Salisbury—all

given by Lady Jessie Wood—to the best advantage. The R.A.M. Club made a generous contribution towards achieving this result, And I hope many of you will take the opportunity of visiting the room this evening. I hope also you have given an occasional glance at the splendid bust by Donald Gilbert which adorns this platform.

And now I expect some of you will think that I've forgotten a very important thing. But I can assure you I haven't, and I've purposely kept it until near the end of this report. We are very pleased to have Dr. and Mrs. Armstrong with us to-day. Only a week or two ago they came to a "welcome" party in the Duke's Hall, where they met professors and their wives. To-day there is a very much larger assembly containing many students and many well-wishers of the Academy. I know that the warm-hearted spirit that permeated our recent meeting is present to-day and in your name I would like to offer them all our good wishes for happiness and success in the new life which lies before them.

Here and now I apologise to Dr. Armstrong for the many problems that I have left to him to solve. In case it has escaped you, I must tell you that he has a dynastic connection with our first Principal, Dr. Crotch; for Dr. Crotch was organist of Christ Church Cathedral, Oxford, at the age of 15, and Dr. Armstrong succeeded him at many removes; now he is succeeding Dr. Crotch at the seventh remove as Principal, and I am sure that the benign spirit of Dr. Crotch will continue to hover over him.

In conclusion, I hope I may be excused if for a very brief moment I strike a personal note.

As I have said on a previous public occasion, I consider it a very great privilege to have been allowed to serve the Academy. Most of my life has been spent with communities of young people, and one could hardly wish for a happier kind of assignment. But where youth and genuine musical talent are combined, the attraction is irresistible. I am deeply grateful to the Governing Bodies for their constant support, and in particular to General Bond, the Chairman of the Committee of Management, for his never-failing personal interest and for his wisdom and guidance in many difficult circum-

stances; to the administrative staff, particularly those who work most closely with me in daily and almost hourly contact (in this connection if I began to speak about Mr. Foggin's contribution I should never finish); to the clerical staff; to the House staff and Catering staff. Mr. Smaldon, the House Steward, to whom we owe so much year in year out, has a motto upon which everyone seems to act. The motto is "nothing is too much trouble" and I have witnessed many miracles of improvisation (in the non-musical sense!) in my time here.

I have left professors until last because the reputation of the Academy rests entirely on the quality of the teaching that goes on within its walls, and I feel sure that they must be very conscious of my gratitude for their loyalty and support and of how much the students owe to their skilled attentions.

In all this I have used the singular personal pronoun, but I am now for very good reasons going to say that 'we,' that is my wife and I, cannot be grateful enough to you all for making these years a very happy period in our lives.

Although our official connection will cease on September 1, you may be sure that on our side the spiritual association will remain for life.

MAJOR GENERAL BOND then addressed the assembly:

Your Royal Highness, Ladies and Gentlemen:

By the gracious permission of Her Royal Highness I am given an opportunity now to speak on a matter that is very close to the hearts of many of us. I refer to the impending departure of our beloved Principal, Sir Reginald Thatcher.

He has driven himself very hard in our service—too hard. In these modern days the financial and administrative problems—hard, anxious, difficult problems—bear in numberless quantities on the Principal. He has also a multitude of duties outside, but relevant to the Academy, which he has to carry out. If I may put it so, he

has to show the flag in a hundred places and a hundred ways. In all these duties Sir Reginald has given of himself and his strength unsparingly. Indeed, his friends and colleagues have felt anxiously that, in spite of the loyal and devoted help of his Warden and the Secretary, he has given more than his strength would allow. He has brought to these tasks here peculiar gifts, great gifts, not only as a highly talented musician, but gifts of wisdom, of humour, of tact, of firm, gentle leadership, of understanding and sympathy with young people, and those gifts have led to the achievements and reputation of the Royal Academy of Music being raised to the very highest level.

I am sure that all the Professors and students who have been here under his rule will long remember his kindly, wise and sympathetic guidance, whilst we his colleagues on the Board of Management, and the Directors, will miss his wisdom, his tact, and his humour at our meetings very deeply.

May I in addition give you one short story which indicates his qualities. On Easter Sunday, Sir Reginald and Lady Thatcher brought their grandchildren to the Children's Service in our lovely old Parish Church. We have recently lost our organist, and the Rector asked if anyone played the organ. The President of the Royal College of Organists held up his hand and said "Please, I do," and then took his seat on the bench of the organ at the back of the church. It was packed to capacity, and our lugubrious Verger, having nowhere else to sit, sat on the organ bench alongside him, and occasionally joined him in the hymns with his feet on the pedals, not always with the right harmony! There are organists who would have had the old man off the bench and out of the door! Not so Sir Reginald. He, with his tact and sympathy, realised that this whole incident was part and parcel of the happy and continuing tradition of English village life.

Ladies and Gentlemen, whilst acknowledging the deep debt that we owe to Sir Reginald, we must of course remember Lady Thatcher. In military parlance, she has formed a firm base at the back of the Royal Academy—the firm base where Sir Reginald

has found the loving support and encouragement to face the hard daily task with refreshed and with renewed energy. She has with her grace and dignity lent a peculiar atmosphere of happy friendliness to all our social occasions, and many of us in that flat have made a lasting friendship which will be a very treasured possession.

We wish them well. We shall think of them often. We shall welcome them here whenever they come, which we hope will be often, and on your behalf I offer them our warmest wishes for many years of happy retirement, and our deep debt of gratitude for all that they have done for the Royal Academy.

LIEUT.-GENERAL SIR G. SIDNEY CLIVE proposed a vote of thanks:

Ladies and Gentlemen:

I see that I am asked to propose a vote of thanks to Her Royal Highness for her gracious attendance here to-day. This is not a matter that I am very well able to put to the vote. I would rather convey, on behalf of every one of us, our grateful thanks to our President for coming here.

More especially I should like to mention the students who have received their prizes at Her Royal Highness's hands. We hope that the memory of their success in the springtime of their career may drive them on to an equally brilliant future.

And there are two others whose gratitude I should like to emphasise. They are our Principal and our Secretary. For this is the last Prize Giving that they will be with us. For 11½ and 33 years respectively, they have worked unceasingly for the Royal Academy, and in that time they have made the Royal Academy into the finest nursery of the world's garden of music. We hope that the presence of Her Royal Highness may always give them the memory of a great finale to their work and their success. Madam, thank you.

HER ROYAL HIGHNESS replied:

Thank you very much for your kind welcome. I assure you it has been the greatest pleasure to come here and meet you all to-day,

and I did so enjoy the delightful singing. I would like to congratulate everybody on their success.

The National Anthem closed proceedings.

Presentation to Sir Reginald and Lady Thatcher

The Principal and Lady Thatcher were invited to meet a large gathering of Professors and their wives in the Duke's hall on the afternoon of July 1, and until their arrival were given no specific reason for the invitation, although it is possible that they may have had some suspicion of what was afoot !

Mr. Percy Waller, speaking on behalf of his colleagues on the professorial staff, said how much it was regretted by all concerned that for reasons of health Sir Reginald was retiring at the end of the current term. He expressed the thanks of the staff for all that the Principal had done during his term of office and stressed particularly the spontaneous sympathy and help he had given in many cases of trouble.

Mr. Waller then asked Sir Reginald and Lady Thatcher to accept the gift of a grandmother clock and cheque which had been subscribed by the Professorial Staff as a token of their esteem and respect and wished them every happiness in their retirement. Amid loud applause, Lady Thatcher was presented with a bouquet.

The Principal, in thanking the Professors for their most generous gifts, said how deeply moved he and Lady Thatcher were by their wonderful gesture. He was sad to have to give up his work at the Academy, but neither he nor his wife would ever forget the great kindness and support they had received from the Professorial Staff.

Concerts

ORCHESTRAL CONCERT—June 7. Conducted by MR. CLARENCE RAYBOULD. Symphonic Poem "Tintagel" *Bax*; "Poème" for Violin and Orchestra, *Chausson* (John Tunnell); Suite "The Planets" (movts. I, III, IV) *Holst*; "Nights in the Gardens of Spain" for Piano and Orchestra, *Falla* (R. Sherlaw Johnson); Recit. and Aria from Act II "Don Giovanni" *Mozart* (Elizabeth Simon); Excerpts from Act III "The Mastersingers" *Wagner*.

CHAMBER CONCERT—June 16. Quintet in A for Clarinet, Two Violins, Viola and Cello, *Mozart* (David Shephard, Meyer Stollow, Brendan O'Reilly, Peter Sermon, Christopher Gough); Michelangelo Lieder, *Wolf* (Frederick Davies); Quartet in F for Two Violins, Viola and 'Cello, *Ravel* (Miles Baster, Lucy Gwilt, Alexander Taylor, Rowena Ramsell).

CHAMBER CONCERT—June 27. Quintet in G minor for Two Violins, Two Violas and 'Cello *Mozart* (Meyer Stollow, Brendan O'Reilly, Peter Sermon, Rodney McLeod, Christopher Gough); Three Lieder, *Schubert* (Jeffery Taylor); Quartet in A for Piano, Violin, Viola and 'Cello, *Brahms* (Margaret Barton, John Tunnell, Alexander Taylor, Gwenda Milbourn).

SECOND ORCHESTRA—July 15. Conducted by MR. MAURICE MILES and member of Conductors' Class: Laurence Scott, Geoffrey Grey, James Bennett, Michael Bush, Choo Hoey. Overture "Magic Flute" *Mozart*; Symphony I (movt. II) *Beethoven*; "Pomp and Circumstance" March IV, *Elgar*; Concerto in A for Clarinet and Orchestra, *Mozart* (Thomas Kelly); "Toreador's Song" (Carmen) *Bizet* (John Moore); Concerto V (movt. I) for Piano and Orchestra, *Beethoven* (Antony Saunders); Symphonic Poem Op. 40 *Saint-Saëns*; "Water Music" Suite (movts. I, III, IV, VI) *Handel-Harty*; Overture "Euryanthe" *Weber*.

Mr. Gurney Parrott, Hon.F.R.A.M.

[*Sir Reginald Thatcher paid tribute to Mr. Gurney Parrott and his long R.A.M. service in his Annual Report (page 49). We have received this personal appreciation from Mr. Guy Jonson (Ed.)*]

Gurney Parrott's connection with the Academy dates from the year 1924. In 1926 he was appointed successively Private Secretary to the Principal, Sir John McEwen, and Assistant Secretary, followed by the appointment of Assistant to the Principal in 1929, and Secretary in 1933.

Many who have come into contact with him will have recognised his assured powers of administration whereby any problem however awkward or intractable with which one may have confronted him, was resolved or ironed out after only a brief moment's reflection. All undoubtedly will be familiar with the charm of his personality and that individual sense of self-effacement which some may have interpreted as shyness and others as unwillingness to participate in the limelight of public life.

Few perhaps are aware that behind the outward manifestations of his everyday work of an unavoidably material nature and the inevitable façade which these demand, is a mind which is absorbed in the relation of the outer with the inner life and intent upon the great fundamental truths of the Universe and man's relation to them. Our mutual interest in the philosophies of the East, in their interaction with Christian principles and the threads of basic law running through them all, brought about my being one of the few who are privileged to know a little of the "inner man" of Gurney Parrott.

I know that he will shrink from public reference to this side of his life, for pomposity and display are foreign to him, but it is the key to his personality and the skilful compromise he achieves which conceals an unadvertised austerity in his way of living.

His comparatively early age of retirement may come as some surprise to many who might wonder how he will occupy his

leisure time. To the more discerning perhaps, it may not be difficult to imagine that his days will possibly be more fully occupied in the future than in the past; that life in a country where things of great spiritual profundity are in the very atmosphere, will surely yield many wonderful experiences and he will be able to devote himself fully to the study and practice of the eternal truths.

His departure from the Academy will be a severe loss and he will be greatly missed, but he can be assured that our good wishes go with him and the hope that he may achieve many of the things which he earnestly desires.

Presentation to Mr. Gurney Parrott

In a large representative audience many personal friends of Mr. Gurney Parrott joined forces with members of the R.A.M. Club at their social meeting on Thursday, the 6th October, to wish him God-speed on his journey to India, and many years of happiness in his retirement.

Mr. York Bowen, the Club President, voiced the sentiments of everyone present when he said he had a specially pleasant duty to perform, and paid a warm tribute to Mr. Parrott who was retiring after 31 years of devoted service to the Academy. Mr. York Bowen then presented him with a cheque and a bound volume containing the signatures of those who had subscribed to the presentation.

Mr. Parrott expressed his warm thanks to all who had so generously subscribed to this present, and his gratitude for their good wishes.

H.S.C.

Opera

Suor Angelica } Puccini
Gianni Schicchi }

Adventurous as ever and rightly so, the Opera Class went this time to Puccini and Menotti for its annual performances. But as an engagement in the West Country prevented my coming to *The Telephone* and *The Medium*, I must confine this article to the Puccini operas heard on July 13.

Of all modern operas *Suor Angelica* is perhaps the most static. Much of the time it sounds a little superficial in its music, causing me to arrive at the opinion that but for its typical and resourceful orchestration it might well have come from the too facile *Mors et Vita* pen of some lesser Gounod. All the same, we should not forget that in its rightful place—that is, in conjunction with the other two operas of *Il Trittico*, *Il Tabarro* and *Gianni Schicchi*—*Suor Angelica* acts as a comparatively serene interlude between crude melodrama and slightly macabre comedy. In this way a more intimate significance is imparted to the music than is possible when the opera *starts* the evening's entertainment with all its slow plainsong tag-phrases and convent bells chiming far too romantically for world-forsaking sisters and novices at prayers.

As one would expect, such drama as there is in *Suor Angelica* develops slowly and resignedly. That is inevitable. And in this respect we must surely all agree that however much Puccini tries the patience with his long-drawn-out, ostinato chord-sequences, he does at least manage to illustrate the story with insight; with a psychological understanding of the fact that the intrusion of tragedy into the life of a convent is by no means a question of quick stage action allied to violent orchestration. In this opera we have indeed to wait a long time for a fortissimo to rouse us. Consequently the pace of the music is slow and its dynamics restrained, with much of the music finding itself anchored to common time or its two-four equivalent.

But there is another side to the picture. *Suor Angelica* with its

long list of singing parts gives opportunities to many students for studying repose on the stage; for portraying characters whose very inaction calls for something on a far different plane of thought than is required in operas where (as in last year's *Falstaff*) bustle and excitement prevail. *Suor Angelica*, in fact, teaches the student poise and that inner psychological understanding which reflects itself in convincing facial expression and in a hundred and one subtleties of stage technique needing but a minimum of movement.

The work of those taking part in this performance betokened much that was understood in this direction. The Angelica of Shirley May was most promising; perhaps a little immature vocally at present, but so instinct with dramatic power in the tragic moments that she held the audience's attention completely. The stage *décor* was admirable in a kind of Fra Angelico way, while the orchestra matched this with tonal delicacy and poignancy where needed.

In *Gianni Schicchi* it was no small feat on the part of the producer Dorothy Pattinson to deal successfully and simultaneously with a large four-poster bed and a cast of fifteen agitated characters all eager to crowd round that same bed on a stage where space is measured almost in precious inches. So if old Buoso Donati's corpse was spirited away rather less conspicuously than usual by his avaricious relations and presumably stuffed into some non-existent chest *dans les coulisses*, who could be blamed if the art of *verismo* suffered a temporary setback? All the old fun of this superb mixture of mammon and the *morgue* came to life again as it did in those R.A.M. performances at the Scala Theatre in 1926. Bedtime with Gianni was again a miserable experience for the grasping residuary legatees; the much-prized saw-mills at Signa and Buoso's villa going on this occasion to a vocally resourceful Schicchi (Ivor Jones) whose epilogue, spoken Brythonically, made at least one member of the audience doubt the rogue's Florentine origin.

But no matter. The whole comedy was played by all in a spirit of uninhibited gusto; with a Rinuccio (Edgar Fleet) and a Lauretta

(Patricia Kent) contributing vocal and pictorial touches of romance to counterbalance the machinations of Gianni and his dupes. The crowded stage hampered movement a little. Toes would be in the way. But again, no matter, since the performance rose to the best traditions of the Opera Class. The orchestra was splendid throughout under Terence Lovett, who has the makings of a first-rate operatic conductor, so alert, rhythmical and sensitive is his control.

JULIUS HARRISON

The Telephone }
The Medium } Menotti

With great enterprise, the Royal Academy of Music presented a double bill of Menotti operas on July 19 and 20: a less academic evening can hardly be imagined. In the case of *The Medium*, the R.A.M. production was, as far as I know, the first to be given in this country apart from the original American production. Having seen both I can think of no better tribute to pay to the R.A.M. performance than to say that it measured up to the Americans' astonishingly well: and this goes in particular for the playing of the leading part, Madame Flora. For Joyce Barker's performance, both vocally and histrionically, of an immensely taxing part was outstanding. If a professional company here proposed to mount this horrid but undeniably gripping piece, they would not have far to look for their Madame Flora. Without exception the rest of the cast gave admirable support—the pathetic elderly couple, Mr. and Mrs. Gobineau, were especially touching—and the small orchestra played deftly a none too easy a score, under the alert direction of Myers Fogglin.

The Medium was preceded by Menotti's delightful and amusing curtain-raiser *The Telephone*. Much slighter and less ambitious a piece, it is yet by far the harder to perform, demanding an almost Mozartian polish from the protagonists. The performance (on the second night) was indeed not polished enough: but at least

the two singers enjoyed this youthful *jeu d'esprit* sufficiently to transmit a good deal of their pleasure to the audience.

Gillian Thomas sang Lucy, and Peter Newton, Ben on the 19th, On the 20th the parts were sung by Irene Robinson and John Moore. At both performances of *The Medium* Joyce Barker took the role of Madame Flora, Frederick Davies, Toby, a mute, and Elizabeth Simon, Mrs. Gobineau. On the 19th Monica was sung by Audrey Attwood, Mr. Gobineau by Peter Newton and Mrs. Nolan by Patricia Kent. On the second evening these roles were taken by Mary Hampshire, George Macpherson and Dorothy Perry respectively.

ALAN FRANK

Students' Ball

Presentation to Sir Reginald and Lady Thatcher

A Farewell Ball in honour of Sir Reginald and Lady Thatcher was held on May 19 in the Duke's Hall.

During the evening a presentation took place at which Mr. Gerald Britnell, Chairman of the Students' Committee, on behalf of the students, expressed thanks to Sir Reginald and Lady Thatcher for their unceasing help and guidance to all R.A.M. students.

The presentation was made by Shirley May and the token gifts of book and bouquet by Joyce Barker and Frederick Davies.

In replying, Sir Reginald spoke of the many happy memories the Academy held for Lady Thatcher and himself and said it was with much regret that they said farewell. They would, however, be able to look back on that evening with particular enjoyment and they gave sincere thanks to the students for their beautiful gift.

G.B.

R.A.M. Club Dinner

The Annual Dinner of the Royal Academy of Music Club was held on Wednesday, June 22, at the Connaught Rooms. The President of the Club (Mr. York Bowen) was in the Chair. Among distinguished guests were:

Dr. and Mrs. Greenhouse Allt, Mr. Hugo Anson, Dr. and Mrs. John Brown, Mrs. Moir Carnegie, Mr. and Mrs. Martin Cooper, Mrs. B. J. Dale, Councillor C. D. Denis-Smith, Miss Astra Desmond, Mr. and Mrs. H. B. Fitch, The Rev. and Mrs. Harrington-Evans, Mrs. Theodore Holland, Lord Horder, Mr. and Mrs. Frank Howes, Mr. and Mrs. L. H. Macklin, The Very Rev. Dean and Mrs. Matthews, The New Zealand High Commissioner, Prof. Edna Purdie, Mr. and Mrs. Bernard Shore, Mr. and Mrs. Frank Thistleton, Mr. and Mrs. Graham Wallace, The Hon. and Mrs. T. Clifton Webb, Sir Stewart and Lady Wilson, Mr. and Mrs. Donald Wolfitt and Lady Jessie Wood.

The toast of *The R.A.M. and the R.A.M. Club* was proposed in a graceful speech by Professor Herbert Howells, and both the Principal and the Chairman responded. Sir Reginald Thatcher, who was attending his last Club Dinner as Principal, regretted that his successor, Dr. Thomas Armstrong, was unavoidably prevented from attending. He also spoke of his own gratitude to the Academy during his eleven and a half years successively as Warden, Vice-Principal and Principal, and referred to the forthcoming resignation of the Secretary, Mr. L. Gurney Parrott, who had served the Academy for thirty-three years. Mr. York Bowen paid a fine tribute to the Principal, to the artists who give their services so generously at Club meetings, and described R.A.M. Club as "wonderful." The toast of *The Guests* was proposed by Mr. Harold Craxton, to which Sir Kenneth Barnes, the retiring Principal of the Royal Academy of Dramatic Art, replied. A further tribute to Mr. Parrott was paid by the Club's indefatigable Hon. Secretary, Mr. Leslie Regan, who spoke in glowing terms of Mr. Parrott's willingness to help the Club at all times. The evening closed with a most enjoyable recital by the Linden Singers, conducted by Mr. William Llewellyn.

H.M.

Academy Distinctions

Recent Elections :—

FELLOW (F.R.A.M.)

Herman Lindars, J.P., O.B.E.

HONORARY MEMBERS (Hon. R.A.M.)

Geoffrey Crump, M.A., L.R.A.M.

Sir William Harris, K.C.V.O., M.A., D.MUS., F.R.C.O., F.R.C.M.

Arnold Bax Society

A society has been formed to sponsor recordings of major works of the late Sir Arnold Bax. It is supported by many of our most distinguished musicians and hopes for promises from 1,000 people to buy records which it will then arrange to be produced and issued. Sibelius has consented "gratefully and wholeheartedly" to become the Society's president. The organiser is Mr. Clifford W. Gillam of Kings Barn Lane, Steyning, Sussex. There is no membership fee.

Herbert Walenn Memorial Fund

Concert at Watford

This fund, inaugurated by friends and ex-pupils of the late Herbert Walenn, is to perpetuate his memory by founding a prize at the R.A.M. for 'cello players to be competed for annually. Douglas Cameron acts as Honorary Treasurer. The considerable proceeds from the concert at Watford will be devoted to that purpose.

Royal Philharmonic Society

MR. MYERS FOGGIN has recently been elected Chairman of the Committee of the Royal Philharmonic Society. Readers of *R.A.M. Magazine* join in congratulations upon the signal compliment paid to Mr. Foggin by his fellow musicians.

Births

CAMERON—On April 8, to Barbara (*née* Minns), wife of Francis Cameron, a daughter—Diana Ysobel.

DAVISON—On June 23, to Barbara (*née* Hildred) wife of Arthur Davison, a sister for Darrell—Beverley Anne Hildred.

FRANKELL—On July 9, 1955, to Grace (*née* Webber) wife of Manuel R. Frankell, a son—Ivor Richard.

Marriages

FIELD—LITTLE—On January 1, Ann M. Field to David J. Little, B.Sc.

LEE—BURROUGHS—On August 6 at West Wickham, Kent, Jacqueline Lee, L.R.A.M., to Geoffrey Burroughs.

Obituary

MRS. HELEN REDDIE, who died in her 82nd year on May 31, was the widow of the late Charles F. Reddie, F.R.A.M., for many years professor of pianoforte at R.A.M. Mrs. Reddie had been a member of R.A.M. Club since its foundation.

MR. AUBREY H. BRAIN, HON. R.A.M., who died in London, aged 61, on September 20, was one of a line of horn players long famous whose artistry is perpetuated to-day by his son Dennis. Himself a pupil of Borsdorf, whom he succeeded in professorship at R.A.M. in 1923, he had played in many orchestras including L.S.O. and B.B.C. Symphony and trained many players who, like his son, became distinguished. A fine solo player, Dame Ethel Smyth wrote her concerto for violin and horn for him.

MARY UNDERWOOD, A.R.A.M., Died March 19, 1955.

CLIVE W. BLACK ("Teddy"). Died June 8, 1955.

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
past Students of the Royal Academy of Music

President
York Bowen

Past President
Percy Heming

Vice-Presidents

Barbirolli, Sir John,	Read, Ernest
Clive, Lt.-General Sir G. Sidney	Regan, Leslie
G.C.V.O., K.C.B., C.M.G., D.S.O.	Richards, H. W.
Craxton, Harold	Thatcher, Sir Reginald, O.B.E., M.C.
Goodson, Katharine	Turner, Eva
Hess, Dame Myra, D.B.E.	Waller, Percy
Neilson, Julia	

Committee

Blyth, May	1952-1955	Jackson, Frederic	1954-1957
Bowen, York	"	Lavers, Marjorie	"
Tidmarsh, Egerton	"	McLean, Virginia	"
Windsor, Madeleine	"	Pirani, Max	"
Jeynes, Alban	1953-1956	Craxton, Harold (<i>Chairman</i>)	
Marchant, Hugh	"	Thiman, Eric (<i>Hon. Treasurer</i>)	
Nash, Brian	"	Regan, Leslie (<i>Hon. Secretary</i>)	
Pauer, John	"	Jonson, Guy (<i>Asst. Hon. Secretary</i>)	

Students' Sub-Committee

Davies, Frederick	Moore, John
Guisse, Gabriel	Tasker, Brian
Harris, Elizabeth	Barker, Joyce (<i>Hon. Treasurer</i>)
Jones, Ivor	Britnell, Gerald (<i>Chairman</i>)
May, Shirley	Johnson, George (<i>Hon. Secretary</i>)

Hon. Trustees

Lt.-General Sir G. Sidney Clive, G.C.V.O., K.C.B., C.M.G., D.S.O.
Sir Reginald Thatcher, O.B.E., M.C.
H. W. Richards

R.A.M. Club

Alterations to List of Members

Town Members

Bennett, S. Margaret, 12 Hill View Crescent, Ilford, Essex (*insert*).
Browne, Gwendoline, 14 Seymour Road, East Molesey, Surrey (*insert*).
Burroughs, Mrs. G. D. (Jacqueline Lee), 47 Bradbourne Street, Parsons Green, S.W.6 (*change*).
Colson, Mrs. Greta, 37a Sussex Street, S.W.1 (*change*).
Davison, Arthur, 23 The Bridle Road, Purley, Surrey (*insert*).
Dor, Hamisa, 5 Downside Crescent, Hampstead, N.W.3.
Green, Dorothy (Mrs. John Walton), 11 Balcombe Street, N.W.1 (*change*).
Hale, Noel V., Beech House Lion Gate Gardens, Richmond, Surrey (*insert*).
Halse, Gillian M., 52a Greenfield Gardens, N.W.2. (*insert*)
Harte, Ruth (Mrs. Vivian Langrish), The Cottage, 50 The Avenue, Beckenham, Kent (*change*)
Humphries, Sydney, 6 Seymour Road, Finchley, N.3 (*change*)
Isherwood, Cherry (Mrs. H. Datyner), 33 Corfton Road, Ealing W.5 (*change*).
Langrish, Vivian, The Cottage, 50 The Avenue, Beckenham, Kent (*change*).
Masters, Robert H., 3 Alan Road, S.W.19 (*change*).
Mills, Betty, 41 Uphill Grove, Mill Hill, N.W.7 (*change*).
Spedding, Joan, 44 Fortune Green Road, W. Hampstead, N.W.6 (*insert*).
Walton, John, 11 Balcombe Street, N.W.1 (*change*).
Willis, Mrs. I. B. (Irene B. Losa) 586a Finchley Road, N.W.11 (*insert*).
Wood, Lady Jessie, 72 Hamilton Terrace, St. Johns Wood, N.W.8 (*change*).

Country Members

Miss Deirdre Shaw, Heron's Hill, Shiplake-on-Thames, Oxon (*change*)
Miss Burl Holden, 58, Castle Grove Avenue, Far Headingley, Leeds, 6 (*insert*).
Mr. Delarue, 49, Buckland Road, Maidstone, Kent (*insert*).
Mrs. H. P. Whittaker, 13, Fishers Green Road, Stevenage, Herts (*insert*).
Mrs. E. I. Arnold, 127 Daventry Road, Coventry (*change*).

Miss Z. Kabalkin, Elie Manse, Elie, Fife, Scotland (*insert*).
 Mrs. M. B. Thompson, Clifton Croft, Ashbourne, Derbyshire.
 Miss Winifred Bowlby, Bushford Leaze, Bushford Bridge, Wotton-under-Edge, Glos (*change*).
 Miss Marion Bowlby, Bushford Leaze, Bushford Bridge, Wotton-under-Edge, Glos (*change*).
 Mr. Ivor Foster, 22, Leyton Road, Harpenden, Herts (*change*).
 Mrs. A. M. Little, 5 Scawfell Crescent, Seascale, Cumberland (*insert*).
 Miss C. Ogilvie, 1, Roslin Road, Talbot Woods, Bournemouth (*insert*).
 Mrs. M. O. Hughes, Burley House, Rawton, Chester (*change*).
 Miss Nora Comley, St. Swithun's School, Winchester (*change*).
 Mr. and Mrs. William Sands, 3 New Place, Church Street, Old Town, Eastbourne.

Overseas Members

Davies, Mrs. H. W. (Ruth Holmes) Apartment 2 111 Sixth Street, Noranda, Province Quebec, Canada (*change*).
 Johnstone, Mrs. F. L. (Fay L. Roberts), 733 Crescent Street, Athol, Mass, U.S.A. (*change*).
 Sanderson, John L., Chez Destezet, 17 Quai General Serrail, Lyon, France (*insert*).
 Shale, Stanley, 69 Canfield Gardens, N.W.6 (*temp. address for approx. 1 year*)

Notes about Members and Others

MARIE L. HOLLOWAY broadcast piano solos from West Region on January 17, April 18 and September 2.

ADAM CARSE was again awarded first prize by the B.B.C. for the best piece of Brass Band Music—*Overture to a Nautical Comedy*. There were 267 entries.

NORA CLARKE again sends us the current issue of that informative periodical *The South African Music Teacher*. It is pleasing to have evidence of vitality in that musical sphere and to note how fully R.A.M. is represented in the Members' Directory pages.

MARIE WILSON and Rose Symondson gave a violin and piano recital at Spode House during Easter Music Week—*Rhythm in Worship and Life*. Miss Symondson with Marget Hegedno gave a sonata recital at St. Philip's Hall, Brompton Oratory last December.

CHERRY ISHERWOOD and Henry Datyner recently broadcast Prokofiev Sonata II for violin and piano and Brahms in G major.

NOEL COX, who is Music Adviser to Nottingham Education Committee, has recently included in his activities organ recitals organised by University of Nottingham as part of a 1955 Bach Festival, conducting Nottingham Coronation and Oriana Choirs in fine and varied programmes, and training the Harmonic Society's orchestra.

JOHN BOOTH recently adjudicated vocal and choral classes at Darlington (with Max Pirani), London and London Police Divisional Festivals. Winners achieved high standards.

DR. F. T. DURRANT's *Florian Singers* (formerly conducted by John Booth) have had two very successful seasons which have included first awards and cups at Bermondsey, Willesden, Bethnal Green, Stratford, Ealing and Balham Festivals. Dr. Durrant has won the *Horatio Lumb Composition Prize* with a set of piano variations.

LESLIE PALMER has been appointed Education Officer for Music in Government Schools in Hong Kong.

LUCY M. WELCH gave a Summer Vacation Course of Lectures at St. Bride's Institute, E.C.4. during July. The comprehensive course included Class Teaching in all aspects, Aural Work and Musicianship at the Piano as well as Piano Teaching up to Diploma standards. Her new book *The Conductor and the Choral Class* is one of great value to all concerned in this work. Almost any musical person can "take" a class, but here we have the fundamentals set forth in concise and attractive form for the benefit of all who need them and the approval of those who do not. The remedial exercises are excellently contrived and the illustrations helpfully suggestive for acquiring efficient technique and vitality in interpretation.

MANUEL FRANKELL on the Home Service, June 4, gave a forty minute piano recital of musical comparisons between the centuries from Byrd and Purcell to Poulenc and Prokofiev.

FREDERICK GRINKE and Manuel Frankell on Home Service, June 26, gave the first performance of Manuel Frankell's *Canzona* for violin and piano. The work is dedicated to Frederick Grinke. The programme included a suite by Vivaldi and a new unaccompanied sonatina for violin by Gordon Jacob.

D. RAYMOND JONES is now teaching at Pentreporth Secondary School for Boys, Swansea.

YORK BOWEN's new *Theme and Variations* for two pianos received its first performance by Harry Isaacs and the composer in the Home Service on August 16.

NORMAN DEMUTH gave a series of eight talks for the B.B.C. on *A Hundred Years of French Opera*. His *Ballade* for Viola and Orchestra was performed for the first time by Frederick Riddle and the B.B.C. Northern Orchestra on August 17. He also composed the incidental music for the B.B.C. serial drama *Richard Yea and Nay*. He has been invited to contribute to a miscellany which will be published in Paris—*Pour ou contre la Musique moderne* which has formed the basis of a series of discussions given on the French Radio.

ALAN BUSH's cantata *The Winter Journey* was performed in April at The Settlement, Letchworth, Dr. H. F. Redlich conducting. His *Three Concert Studies* for violin, 'cello and piano were given in May by the London International Trio, at a concert in the Great Drawing Room of the Arts Council. During August Mr. Bush lectured at the W.M.A. Summer School at Wortley Hall, near Sheffield, and at Dartington Hall, where he conducted a composition class and lectured on *Problems of Musical Theory*.

NOEL HALE has recently been appointed Music Adviser to Reading Education Authority.

JULIUS HARRISON, at the invitation of Mr. Coade, Headmaster of Bryanston School, performed the ceremony at the opening of the new Music Block there on July 22. He wrote for the occasion a *Serenade for Wind Instruments* and a *Flourish for Brass*.

ARTHUR DAVISON has been appointed Conductor of the Royal Amateur Orchestral Society. Three concerts will be given in the Duke's Hall in the 1955-56 season. Soloists will include Dennis Brain, Frederick Grinke, Ross Pratt and Robin Wood. Rehearsals are held every Monday evening at 7 o'clock in central London. Applications for associate or playing memberships to the Hon. Secretary, 19, Canfield Gardens, Hampstead, N.W.6.

Mr. Davison has recently returned from Canada and the United States where he was soloist and conductor for a series of concerts for Radio, Television and the National Art Gallery of Canada. These performances included the North American premiere of Dr. Gordon Jacob's concerto for Violin and Strings

and works by Delius, Ireland, Rubbra, Warlock and contemporary Canadian composers.

DOUGLAS CAMERON writes enthusiastically of the concert given at Watford to raise funds for the *Herbert Walenn Memorial* (p. 68). Organised by Miss Susanna Thomas, A.R.A.M., an ex-pupil of Mr. Walenn, the programme included (besides works for massed 'cellos numbering more than 50 players and recalling Mr. Walenn's own ensembles of 100) items by pupils of Miss Thomas such as Schubert's *Arpeggione Sonata* played by the young Carol Sansom and Dr. Arne's *Sonata in B flat* played by Martin Elmitt. The concert ended with an amusing *Suite for massed 'cellos* by Leslie Regan, who conducted. Mr. Cameron speaks in terms of highest praise of this most successful concert.

New Publications

The Conductor and the Choral Class (Hammond)

Lucy M. Welch

Processional March for Brass Band

Score and Parts (Besson)

Adam Carse

Requiem for Sop. Solo, and Mixed Choir *a capella*

(Editions française de musique) Norman Demuth

In Praise of Mary for Sop. Solo, Chorus and Orchestra

Words from Medieval English Carols (Elkin)

Geoffrey Bush

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

